Introduction to Fashion Photography

Course Number
IPHTI-UT 1133 F01

Instruction Mode: In-person

Brightspace course site https://brightspace.nyu.edu/d2l/home/164468

Spring 2022

Please contact florence.academicsupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 25 January 2022

Lecturer Contact Information
Alessandra Capodacqua
ac95@nyu.edu
Tuesday and Wednesday 11:00am to 12:00pm

Prerequisites
No Prerequisites. See **Additional Required Equipment** for more information.

Units earned
4

Course Details
- Wednesday from 3:30pm to 6:15pm.

- All times are Central European Time (CET) Please note that there is a gap in when Daylight Savings Time (DST) begins in Europe and the U.S. In the U.S., DST begins on Sunday, 13 March 2022 when clocks will be set 1 hour forward. In Europe, DST begins Sunday, 27 March 2022.

- Location: Rooms will be posted in Albert before your first class.

- Remote Participants: Your instructor will provide you with the Zoom link via NYU Brightspace.

- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.

Course Description
This introductory fashion photography course examines fashion, style, body representation, and popular culture through photography and imaging, and explores composition, indoor and outdoor lighting, industry trends. Concept work is developed by students under the guidance of the instructor, based on personal initiative and group collaboration.

Topics covered in class: the history of fashion photography, the art and production of fashion photo shoots, lighting techniques and location scouting (including the streets of Florence and on-campus settings for shooting sessions during the semester), project generation, development and editing.

Course Objectives
On completion of this course, students should:

- Have improved their ability to express their ideas clearly through their pictures.
- Have improved their understanding of the opportunities to produce fashion photographs in a broad range of styles.
- Recognize works by the principal protagonists of the history of fashion photography as well as for the work of contemporary fashion photographers.
- Have worked towards a cohesive body of work.

Assessment Components
You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Attendance Policy
In order to keep each other safe, if you are not feeling well, we encourage you to remain in your residence and, if possible, attend class remotely.
Please make sure to inform your professor in advance so that they can turn on Zoom. Remote attendance is counted as regular attendance. You will not be marked absent.
For a detailed explanation of the global attendance policy, see the NYU Florence Present vs. Absent Flowchart.
Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation.
The Global Attendance Policy is posted in the Academic Policies tab in Brightspace, on the NYU Florence Student Portal website, and is posted around campus.
After you have read and reviewed the policies, if there is anything that still needs further clarification or raises a question, please reach out to florence.academicsupport@nyu.edu.

Final exams
Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work
Please refer to Academic Policies in Brightspace.

Teaching & Learning Philosophy

Through photography, people explore their lives on many different levels. As an educator, I want to be a facilitator who engages, challenges, and inspires students to not only become actors in the photographic world, but also to be able to express their ideas clearly. I am constantly updating my teaching methods to meet the ever-changing needs of students, and I am committed to providing a learning environment that students can find engaging, exciting, and empowering.

Solid foundations in photographic technique are the essence of any photography program, but beyond that it is important to develop critical thinking, experimentation, and collaboration. I teach students that great photography is a combination of craft and personal vision rather than a demonstration of extraordinary technique.

Students should study and reflect on the works of the masters of historical and contemporary photography, and I encourage them to discuss these works both during class and in their essays.

Sessions critiquing students' images are important to develop an ability to articulate themes related to creativity. Photographic practice is connected to everyone's lives and experiences, and to culture in general. By photographing every day and doing independent research, students can develop skills to participate in discussion and critique, inspired by each other's work.

Class time is devoted to lectures, hands-on demonstrations, discussion and critique. As a class we learn together, and we need to hear from everyone. Think of your classmates as your peers in the community and potential teachers. Respect each other and treat each other as you would like to be treated. Agree to disagree. Be open!

I want to create a positive atmosphere, open a window to the world, help and encourage to improve. In return, I ask you to turn in assignments on time and to be open in discussing crucial issues, privately if necessary.

On a final note, I encourage you to take regular photographs outside of assignments as well. These are often the photographs that point to larger, more interesting independent projects.

Required Text

Ben Long, *Complete Digital Photography,* Cengage Learning, 2015 (CDP). (https://bobcat.library.nyu.edu/permalink/f/1c17uag/nyu_aleph005079091)

Required Movies and Videos

Rankin, *7 Images That Changed Fashion Photography,* YOUTUBE.

Required Tutorials (LinkedIn Learning):
DIGITAL PHOTOGRAPHY

Ben Long, Introduction to Photography.

Ben Long, Photography Foundations: Exposure part 1.

Ben Long, Photography Foundations: Exposure part 2.

Ben Long, Exploring Photography: White Balance and Color Temperature.

ADOBE PHOTOSHOP
LinkedIn Learning Tutorials and Videos:

Julianne Kost, Photoshop 2022 Essential Training: The Basics.

All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the Villa Ulivi Library. Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the Ulivi Library Book Scan Form.

Supplemental Texts (not required to purchase)

Thomas Werner, *The Fashion Image: Planning and Producing Fashion Photographs and Films*, Bloomsbury Visual Arts, 2018, LINK.

Nathalie Herschdorfer, *Coming Into Fashion: A Century of Photography at Conde Nast*, Prestel 2012.

Patrick Remy, *The Art of Fashion Photography*, Prestel, 2014.

The Fashion Book, Phaidon Press Limited, 1998.

Caroline Rennolds Milbank, *Fashion: A Timeline in Photographs: 1850 to Today*, Rizzoli, 2015.

Maria Luisa Frisa & others, *Across Art and Fashion*, Mandragora, 2016.

E. P. Cutler & Julien Tomasello, *Art and Fashion: Collaborations and Connections Between Icons*, Chronicle Books, 2015.

Condé Nast and Anna Wintour, *Vogue: The Editor's Eye*, Harry N. Abrams, 2012.

N. Hall-Duncan, *The History of Fashion Photography*, Alpine Book Company, 1979.

Fashioning Fiction in Photography since 1990 (edited by S. Kismaric, E. Respini), The Museum of Modern Art, New York 2004.

Italian eyes: Italian fashion photographs from 1951 to today (edited by M. L. Frisa with F. Bonami, A. Mattirolo), Charta, Milano 2005.

Supplemental Tutorials (LinkedIn Learning):

DIGITAL PHOTOGRAPHY

Ben Long, Photography Foundations: Composition.

Ben Long, Photography Foundations: Black and White.

Ben Long, Exploring Photography: Shooting in Raw Mode.

Steve Simon, Learning to Critique Photos.

Supplemental Tutorials (YouTube):

Terry White, Photography Masterclass - Get to Know Your Camera Settings.

Apalapse, Digital Photography - Camera Basics.

Supplemental Tutorials (Adobe):

Adobe Photoshop Tutorials.

Supplemental Movies and Videos:

Twin Lenses - Fashion Photographer Sisters, Kanopy.

Making Of: Vogue China - Special Edition - Mario Testino's China, YouTube.

Making Of: Vogue Japan - Special Edition - Obsession By Mario Testino, YouTube.

Vogue Masters: Bruce Weber, YouTube.

Bill Cunningham New York, Kanopy.

In Vogue: The Editors Eye (2012), DVD, Villa Ulivi Library.

The September Issue, DVD, Villa Ulivi Library.

Diana Vreeland: The Eye Has to Travel, Kanopy.

Also check the [Europeana website's section on Fashion](#).

Additional Required Equipment
Required hardware:
- DSLR camera with lens(es).
- Battery charger.
- Two (at least) SD cards or Compact Flash cards, depending on camera model.
- Cord to connect camera to computer.
- Laptop.
- Portable USB storage device for backing up work; 1 or 2 TB is ideal.

Required software:
- Adobe Photoshop and Adobe Bridge. A temporary Adobe CC license is provided by NYUFL.

Session 1 - 28/1/2022 ONLINE

Make sure you have your camera and your instruction manual handy for the first class. We are going over your camera controls and menus.

Class introduction and orientation; syllabus (class requirements, textbooks, and resources); assignments; instructor introduction; readings and screenings; group work; critiques; Mid-term (written essay due March 11).

Students' introduction.

Brightspace. Google Drive. Google Chat.

Adobe Creative Cloud software and *The Tech Corner* with tutorials.

How to access LinkedIn Learning through NYU interface, online textbooks, and tutorials.

Final presentations: Create your magazine: an eight-page fashion spread. Q&A.

Review of basic camera controls and basic choices on exposure and lens options. White Balance. JPG vs RAW.

To learn more about the technical aspects, check out **Ben Long**'s tutorials on LinkedIn Learning:

[Photography Foundations: Exposure part 1](#) > 1. Exposure Foundations; 2. Camera Anatomy; 3. Basic Metering and Exposing.

[Photography Foundations: Exposure part 2](#) > 1. Shutter Speed in Depth; 2. Aperture in Depth; 3. More Shooting Modes; 4. Shooting Strategies.

[Photography Foundations: Composition](#) > 1. Understanding Composition; 2. Seeing; 3. Composition Fundamentals.

[Exploring Photography: White Balance and Color Temperature](#) > 1. Principles of White Balance; 2. How and Why White Balance Works; 3. White Balance in Camera.

[Exploring Photography: Shooting in Raw Mode](#) > 1. Camera Sensors and Image Capture; 3. Understanding the Raw Format.

Introductory Assignment due Session 2. Upload photographs before 11:59 p.m. on Feb. 1.

Basic location portraiture project: working with classmates and friends. Experiment with the effects of depth of field and focal length on the rendering of the human face. Use direct sun, open shade and available artificial light sources (indoor lights, street lamps, neon, etc.). Upload photographs to Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 1. Introductory Project". **This assignment is NOT graded.**

For Session 2 watch the YouTube video ["Fashion Trends for 2022 - Vogue - Harper's Bazaar - Refinery29 & More"](#) by Amanda Weldon and publish on the class Google Chat the key facts, points, or ideas to be remembered, in your opinion.

Session 2 - 2/2/2022 ONLINE

Review of Introductory Assignment, and, if necessary, revision of the basics of photography.

Lecture: History of fashion photography I.

Video screening with Research Assignment: Rankin, *7 Images That Changed Fashion Photography*.

Research Assignment due Session 3. A Google Slides Presentation is provided to be filled in before 11:59 p.m. on Feb. 8. Guidelines given during class. **This assignment is NOT graded.**

Session 3 - 9/2/2022 ONLINE

Review with discussion of Research Assignment.

Lecture: Introduction to studio lighting and How to create a Mood Board.

Video screening: Melissa Rodwell. Q&A.

Research Assignment: Create a Mood Board Presentation, due Session 4. Upload the presentations before 11:59 p.m. on Feb. 15. Guidelines given during class. Upload files to Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 2. Research Assignment: Mood Boards". **This assignment is NOT graded.**

Session 4 - 16/2/2022

Review Mood Boards.

Studio demo #1. Basic principles of continuous lighting: source and its effect. Distance and amplitude. Light modifiers. The class is divided into groups, rotating the positions of photographer, assistant, and subject. Using only one continuous light source and/or reflectors/diffusers each group experiments with portraits. Introduction of the "team" concept.

The Studio demo #1 photographs are due for review on Session 5 and must be uploaded before 11:59 p.m. on Feb. 22 to the Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 3. Studio demo #1". **This assignment is NOT graded.**

The Tech Corner

Watch video [Fashion Retouch - Full Edit](#).

Edit one of your photographs following the instructor's advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Session 5 - 23/2/2022

Review and analysis of photographs from Studio demo #1.

Lecture: History of fashion photography II.

Tech Talk: An overview of Adobe Photoshop: interface, tools, color space, opening and saving files; processing RAW files: introduction to Adobe Camera Raw. To learn more about the technical aspects, check out Julianne Kost's tutorials on LinkedIn Learning: [Photoshop 2022 Essential Training: The Basics](#) > 1. Opening Files; 2. Documents and Navigation; 3. Customizing the Photoshop Interface; 4. Digital Image Essentials.

Preparation for **Studio Shooting #1**. For Session 6 on March 2, each group is asked to plan a shoot, by creating a mood board, casting models, deciding on makeup, locations, styling and wardrobe concepts. The team: who does what; hair and makeup, assistant, stylist, prepping and organizing a shoot.

Assign Mid-term due March 11 before 11:59 p.m. A 300-word essay on two photographers chosen from the provided Google Sign-up Sheet, *List of Fashion Photographers for Mid-term*. Guidelines given during class.

Session 6 - 2/3/2022

Studio Shooting #1.

The Studio Shooting #1 photographs are due for review on Session 7 and must be uploaded before 11:59 p.m. on March 8 to the Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 4. Studio Shooting #1".

The Tech Corner

Watch video [How to Retouch Fashion Photography](#).

Edit one or more of your photographs following the instructor's advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Session 7 - 9/3/2022

Review and analysis of photographs from **Studio Shooting #1.**

Lecture: History of fashion photography III.

Preparation for **Studio Shooting #2**. For Session 8 on March 23, each group is asked to plan another photo shoot, building on their previous experience. New projects and ideas are welcome. Create a mood board, choose models, decide on makeup, locations, styling and wardrobe concepts.

The Tech Corner

Watch videos Change The Background of your Pictures, Create Old Masters Look & How to Change the Color of Anything in Photoshop.

Edit one or more of your photographs following the instructors' advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Mid-term due 11/3/2022 before 11:59 pm. Upload your essay to the Google Drive folder.

SPRING BREAK MARCH 14-20

Session 8 - 23/3/2022

Studio Shooting #2.

The Studio Shooting #2 photographs are due for review on Session 9 and must be uploaded before 11:59 p.m. on March 29 to the Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 5. Studio Shooting #2".

Session 9 - 30/3/2022

Review and analysis of photographs from **Studio Shooting #2.**

Lecture: History of fashion photography IV.

Preparation for **Outdoor Shooting on campus #3**. For Session 10 on April 6, each group is asked to plan another photo shoot, building on their previous experience. New projects and ideas are welcome. Create a mood board, choose models, decide on makeup, locations, styling

and wardrobe concepts. Research locations for fashion shoots and check light direction. Mood boards should include photos and notes of the locations where you want to shoot.

The Tech Corner

Watch videos [How to Remove Blemishes from a Portrait in Photoshop](#) & [How to Remove Distractions in Photoshop](#) & [How to Sharpen a Portrait in Photoshop](#).

Edit one or more of your photographs following the instructor's advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Session 10 - 6/4/2022

Outdoor Shooting #3 on campus.

The Outdoor Shooting #3 photographs are due for review on Session 11 and must be uploaded before 11:59 p.m. on April 12 to the Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 6. Outdoor Shooting #3".

Session 11 - 13/4/2022
Review and analysis of photographs from **Outdoor Shooting on campus #3.**

Preparation for **Outdoor Shooting #4 on campus or in downtown Florence (Street Fashion)**. For Session 12 on April 20, each group is asked to plan another photo shoot, building on their previous experience. New projects and ideas are welcome. Create a mood board, choose models, decide on makeup, locations, styling and wardrobe concepts. Research locations for fashion shoots and check light direction. Mood boards should include photos and notes of the locations where you want to shoot.

The Tech Corner

Watch videos on Compositing - NYU Stream.

Edit one or more of your photographs following the instructor's advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Session 12 - 20/4/2022

Outdoor Shooting #4 on campus or in downtown Florence (Street Fashion).

The Outdoor Shooting #4 photographs are due for review on Session 13 and must be uploaded before 11:59 p.m. on April 26 to the Google Drive folder "Spring 2022 - Fashion Photography > Assignments > 7. Outdoor Shooting #4".

Session 13 - 27/4/2022

Review and analysis of photographs from **Outdoor Shooting #4 on campus or in downtown Florence (Street Fashion).**

The Tech Corner

Watch videos [How to Use Frequency Retouching in Photoshop](#), [How to Cut Out Hair in Photoshop](#), [How to skin retouch in less than 10 minutes using the frequency separation](#).

Edit one or more of your photographs following the instructor's advice, and upload it to Google Drive folder "Spring 2022 - Fashion Photography > The Tech Corner".

Session 14 - 4/5/2022

Preparation of Final Project. Create your magazine, an eight-page fashion spread with one or two shoot concepts that include six to eight different looks. Edit the final images into an eight-page fashion spread. Be sure to include full-length, medium, close-ups and detail shots.

Individual critiques.

Session 15 - 11/5/2022

Final Exam. Project presentations.

Suggested Co-Curricular Activities

Museum Meetings, a series of conversations dedicated to various aspects of art and museums, including art history, photography, anthropology, collecting, curation, techniques and media, conservation, and the role of museums and archives in society today.

Tuesday, February 15 - time tba (Villa La Pietra) - *What is a Collection? Ways of Looking and Reflecting* - Guided tour with discussion in the Acton Collection.

Tuesday, February 22 - time tba (Villa La Pietra) - *Hortense Mitchell Acton's Reception of China in Her Fashion* - Guided tour to the temporary display project on the second floor of the Villa and to other collection rooms with a focus on cross cultural connections.

Wednesday, April 27 - 5:30-7:30 PM (Webinar) - The Acton Photograph Archive Digitization Project - A presentation by the project curators, the Centrica team, scholars of the field and NYU PDO Students.

Your Lecturer

Born in Naples, Alessandra Capodacqua lives and works in Florence.

A graduate in European Languages and Literatures, Alessandra is a photographer, an educator and a curator of exhibitions. As an artist, she works with a variety of photo devices: pinhole cameras, toy cameras, smartphones. She constantly expands her artistic development by experimenting with new digital technologies and alternative printing processes. Her photographs are shown nationally and internationally, and are in private and public collections, including the *Maison Européenne de la Photographie,* Paris and the collection of self-portraits at the *Galleria degli Uffizi,* Florence, among others.

Alessandra is an Adobe Creative Educator and teaches photography for national and international schools and colleges, both in Italian and English.

As a curator, she has overseen exhibitions of photography and participated in festivals of photography in Italy and abroad. She is regularly invited for portfolio reviews and mentors photographers by helping them organize and expand their artistic production. She is a juror for international photography awards and an established contributor to *LensCulture*.

She organizes and coordinates the *Gabriele Basilico Prize for Landscape and Architecture Photography*, and she is creative consultant and curator of the *Collezione Donata Pizzi*, a collection of photographs, books, and objects made by more than 70 Italian women photographers and artists from 1965 to the present.

My Website

Academic Honesty & Plagiarism
As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is

an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

> NYU Academic Integrity Policies and Guidelines

> NYU Library Guides

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website.

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Florence.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the Web Form (link)

- Email: bias.response@nyu.edu

- Phone: 212-998-2277

- Local Telephone: 055 5007277